

HILLBILLY AND COWBOY



No. 19

HIT PARADE

COMPLETE
WORDS
AND
MUSIC

ARRANGED FOR
GUITAR • UKE
BANJO • PIANO
VIOLIN • VOICE

I'M TIRED

I'M COMIN' HOME

**YOU CAN'T HURT ME
ANYMORE**

IT'S MY WAY

DON'T STOP THE MUSIC

YEARNING

MISSING PERSONS

GO AWAY WITH ME

WAITING FOR A TRAIN

As Recorded By

Webb Pierce

George Jones

Ferlin Huskey

Jim Reeves

Jeanette Hicks

Plus

PICTURES

and

STORIES

of your

Favorite Stars

HILLBILLY & COWBOY HIT PARADE

• CONTENTS •

SONGS

DON'T STOP THE MUSIC	31
FOURTEEN KARAT GOLD	24, 25
GO AWAY WITH ME	3
GONNA COME GET YOU	13
I GOT A HOLE IN MY PIROGUE	21
IF YOU CAN WALK AWAY	Cover III
I'M COMIN' HOME	11
I'M TIRED	4, 5
IT'S MY WAY	8, 9
MISSING PERSONS	32, 33
WAITING FOR A TRAIN	23, 29
WHEN MY BLUE MOON TURNS TO GOLD AGAIN	17, 18, 19
YEARNING	12
YOU CAN'T HURT ME ANYMORE	15

PICTURES

BROWNS, The	7
CARTER, June	26
COLLINS KIDS, The	6
DICKENS, Jimmy	27
FRIZZELL, Lefty	27
HAWKINS, Hawkshaw	26
HILL, Eddie	26
LYNN, Judy	6
PEARL, Minnie	7
PRICE, Roy	6
ROBBINS, Marty	26
TUBB, Ernest	7
VINCENT, Gene	7
YOUNG, Faron	26

FEATURES

A Songwriter's Dream Come True	34
FOLEY, Betty ("Ah'm A Colonel, Suh")	16
GREGORY, Bobby (Drama Of The Backwoods)	22, 23
JAMES, Sonny (The Southern Gentleman)	20
REEVES, Jim (World Wide Star)	30
SMITH, Carl, (On The Farm With Carl)	14
SNOW, Hank (The Country Great)	Cover II
WELLS, Kitty (Queen Of Song)	10

HILLBILLY AND COWBOY HIT PARADE published quarterly by Charlton Publishing Corp. Office of publication, Charlton Building, Derby Conn. Vol. 3, No. 19, Summer, 1957. Entered as Second Class Matter at the Post Office at Derby, Conn. Copyright 1957 by Charlton Publishing Corp. (Printed in the U.S.A.) Single copies 35 cents. Annual Subscription \$1.40.

For Advertising Information Contact
PUBLISHERS REPRESENTATIVES, 1472 Broadway, New York 36, N. Y.



HANK SNOW

★ ★ ★

A GREAT COUNTRY RECORDING ARTIST

If you think that Hank Snow had an easy time of it during his rise to Country music stardom, you've got another thought coming. Although he's now celebrating his 20th year with RCA Victor Records, Hank really had a struggle on his hands when just a youngster back in Halifax, Nova Scotia. Throughout his youth, Hank worked at many jobs — as a cabin boy on a merchant ship, in a large fish plant with his brother-in-law, as a drug store errand boy, as a newspaper boy and as a "door-to-door lobster salesman". He cut pulpwood; he did some oil painting; he worked as a street cleaner while on government relief; he worked on commission for a jeweler as a salesman; he was even a cowboy for awhile. These were just temporary detours along the road he had laid out for himself — the road to fame in the realm of Country music.

Quite naturally, as we all know, if Hank didn't have the ability and talent, he would never have made it to the top — but he did, and, with this God-given talent plus sheer determination, "The Singing Ranger" made it to the heights of Country stardom.

★ ★ ★

This year, to celebrate his twenty years of recording work with the RCA Victor label, he has come out with an album called "Country & Western Jam-boree". Included in the album are the songs: "Born To Loose", "Among My Souvenirs", "Our Love Was Never Meant To Be", "It's Been So Long, Darling" and other favorites.

Don't you miss this great album from a Country great — Hank Snow.

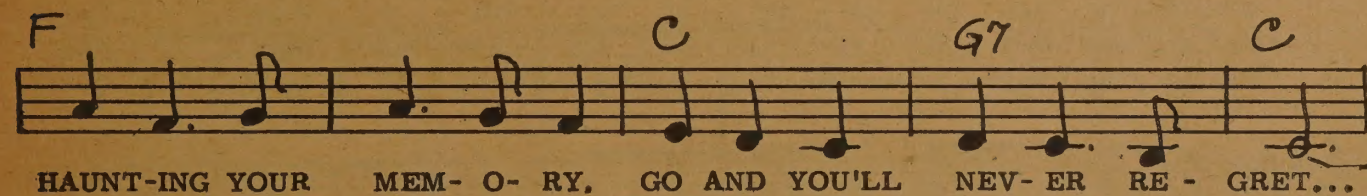
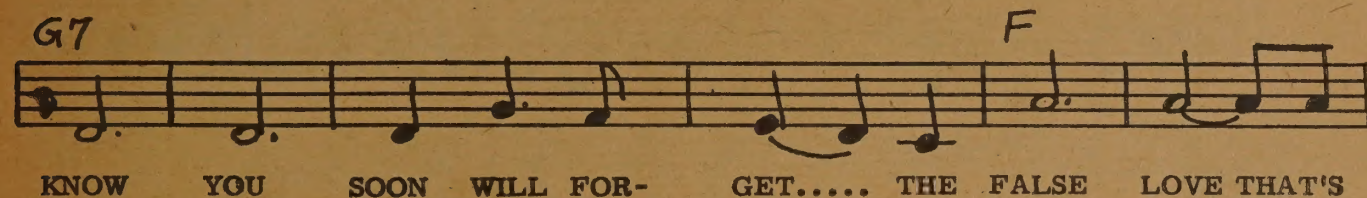
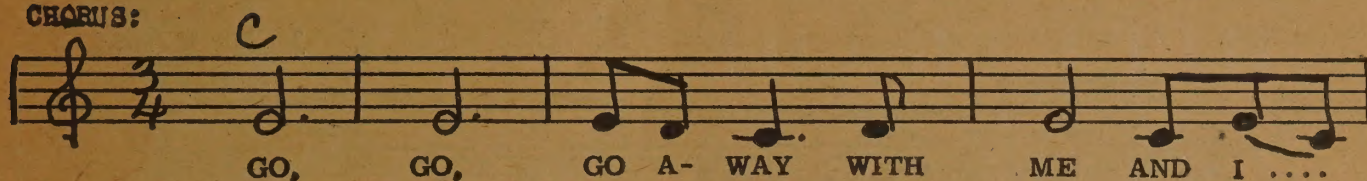
★ ★ ★

We also want you down-to-earth Country music lovers to know that Hank is shortly due to make a world tour. He's gonna bring Country music to our European neighbors and our bet is that they love every bit of it. So, keep your eyes and ears open and be sure that you keep a-lookin' through your Country publications to get the first hand scoop.

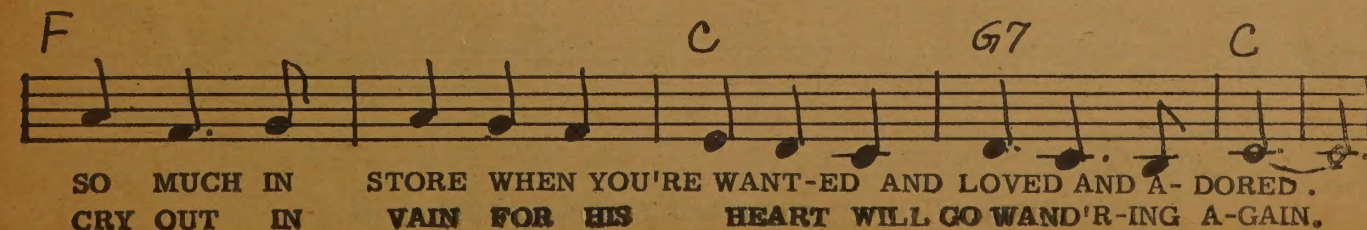
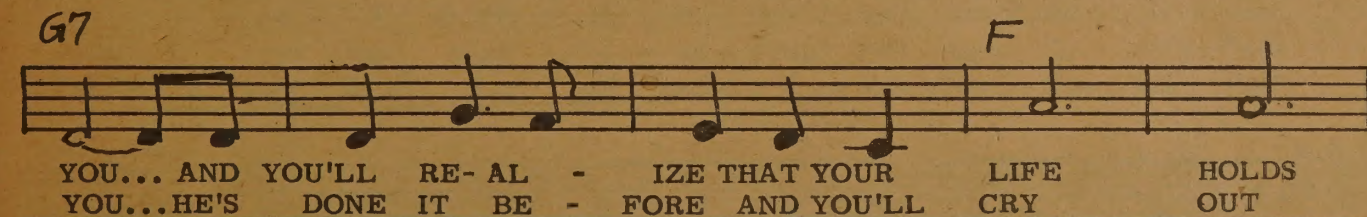
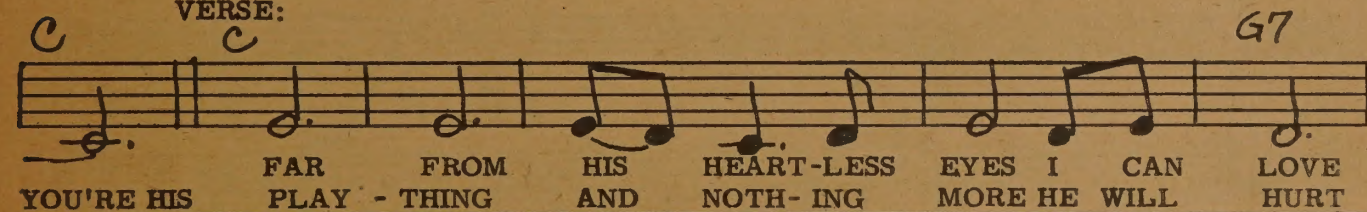
Go Away With Me

Words and Music by
DAN WELCH

CHORUS:



VERSE:



I'm Tired

Words and Music by
RAY PRICE
MELVIN TILLIS
A. R. PEDDY

Moderately

Piano *mp*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes and rests. The tempo is marked 'Moderately' and the dynamics are 'Piano' with a mezzo-piano (*mp*) marking.

Chorus

1. Stand - in' on the cor - ner of a bus - y street, — I'm
2. I've been wait - in' on you, ba - by, night and day, — I'm
3. Ain't no hap - pi - ness in an - y - thing I do, — I

The first part of the chorus features a vocal melody line with three verses. The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

look - in' for your face in ev - 'ry crowd I see,
won - d'rin' if your love will ev - er come my way. My
find my - self so lone - ly when I'm not with you. What

The second part of the chorus continues the vocal melody and piano accompaniment. The piano part includes a D7 chord marking above the first measure of the vocal line. The key signature remains one sharp (F#) and the time signature is 4/4.

Check - in' ev - 'ry honk - y tonk in this town. I'm
time's a - run - nin' out and I'm slow - in' down. I'm
makes you just the kind of girl a guy will love? You've

tryin' to find the plac - es that you hang a - round.
tired of be - in' just an - oth - er hang - a - round.
got so man - y oth - ers that you're think - ing of.

Oh, Lord, I'm tired, tired of liv - in' this - a -

1. way. 2. way.
3. There

Hillbilly and Cowboy



The Collins Kids pose with (L to R) their Mom, Don Law, chief for Columbia Records, and their father. These kids are real Country favorites.



Lovely Judy Lynn recently signed a new ABC-Paramount recording contract. Watch for this pretty gal!



Don Owens (R), of WARL, Arlington, Va., dedicates a memorial to the late Hank Williams, winner of WARL's 10th Annual Popularity Poll.



Talking it over are Jack Stapp (L), of Station WSM, and Columbia Records star, handsome Ray Price.

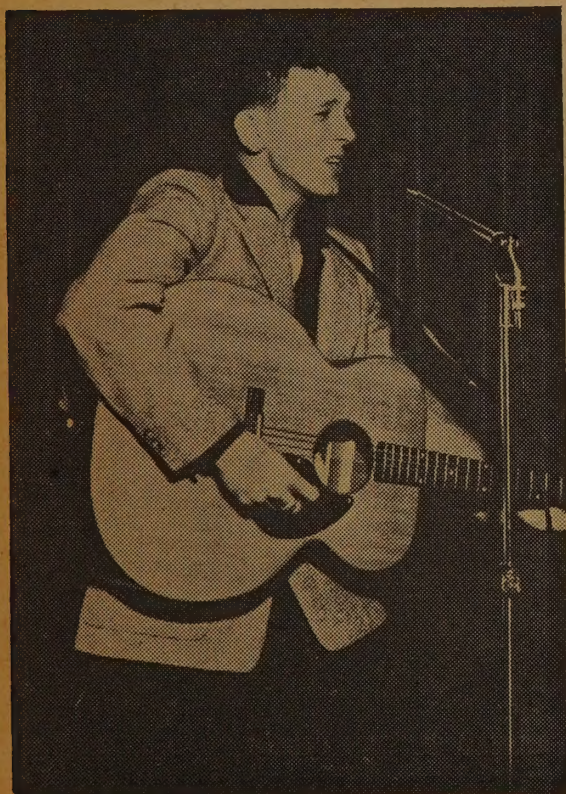
News in Pictures



D.J. Eddy T. Sharpe, of WORM, Savannah, Ga., poses with Ernest Tubb. Eddy is real great Ernest Tubb fan.



The Browns are currently riding high, wide and handsome with their tremendous RCA wax works. (L to R) Bonnie, Maxine and Jim Edward.



Jumpin' Gene Vincent has proven to be one of America's favorite Country & Western Rock 'n' Roll artists.



Minnie Pearl and the Columbia Records A&R chief — Mitch Miller cut loose with some slapstick comedy, much to the delight of the fans.

It's My Way

Words and Music by
WAYNE WALKER

Moderately slow

mp

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked 'Moderately slow' and the dynamics are 'mp'.

Chorus

G C+ F G7 G7+ C

I live ev - 'ry day for you; I breathe ev - 'ry breath for you.

mp

The first line of the chorus spans six measures. The melody is in the right hand, with lyrics underneath. The piano accompaniment is in the left hand. Chord symbols G, C+, F, G7, G7+, and C are placed above the staff. The dynamics are 'mp'.

A7 Dm G7 C

So if I'm mean and make you blue, ——— It's my way of lov - ing you.

The second line of the chorus spans four measures. The melody continues in the right hand, with lyrics underneath. The piano accompaniment is in the left hand. Chord symbols A7, Dm, G7, and C are placed above the staff.

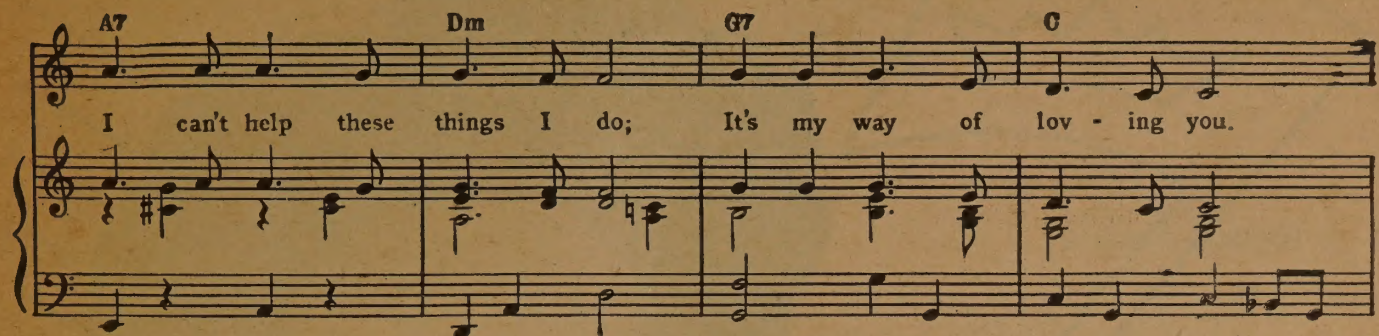
C C+ F G7 G7+ C

If I say that you're un - true, And it breaks your heart in two,

The third line of the chorus spans six measures. The melody continues in the right hand, with lyrics underneath. The piano accompaniment is in the left hand. Chord symbols C, C+, F, G7, G7+, and C are placed above the staff.

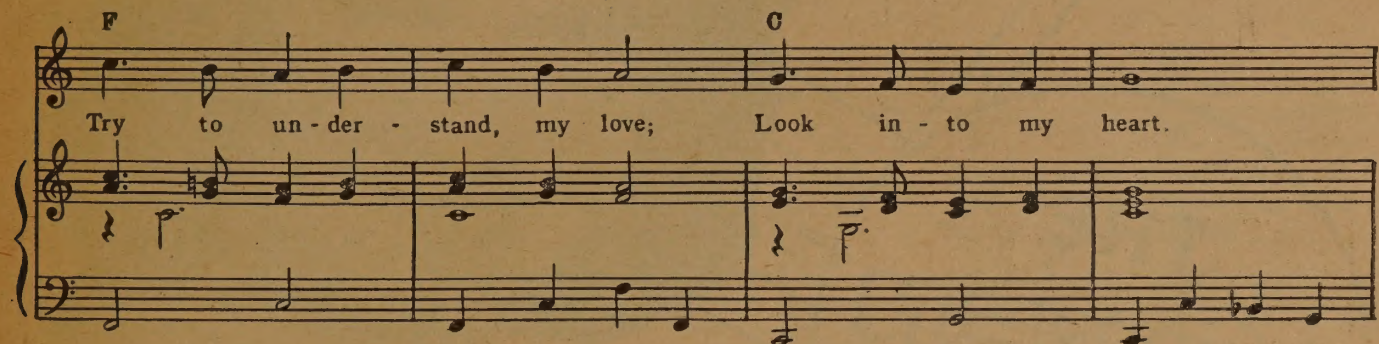
A7 Dm G7 C

I can't help these things I do; It's my way of lov - ing you.



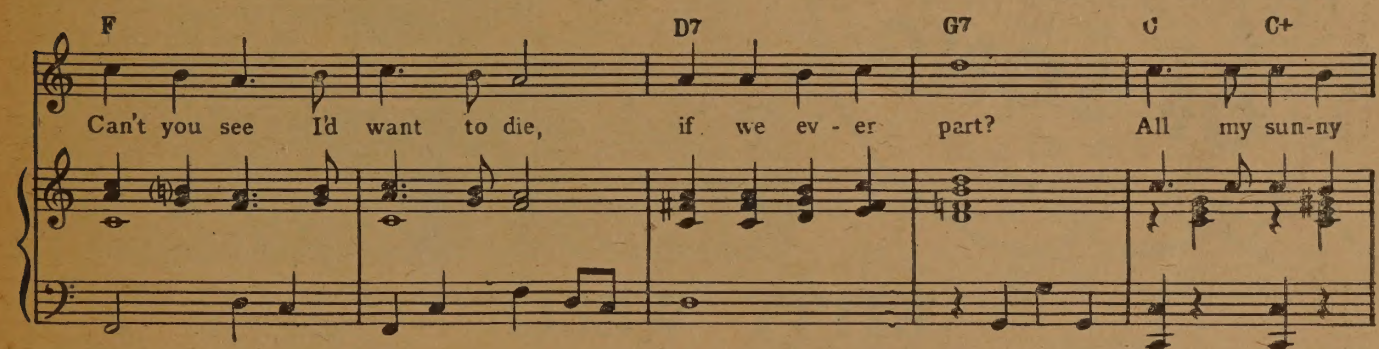
F G

Try to un - der - stand, my love; Look in - to my heart.



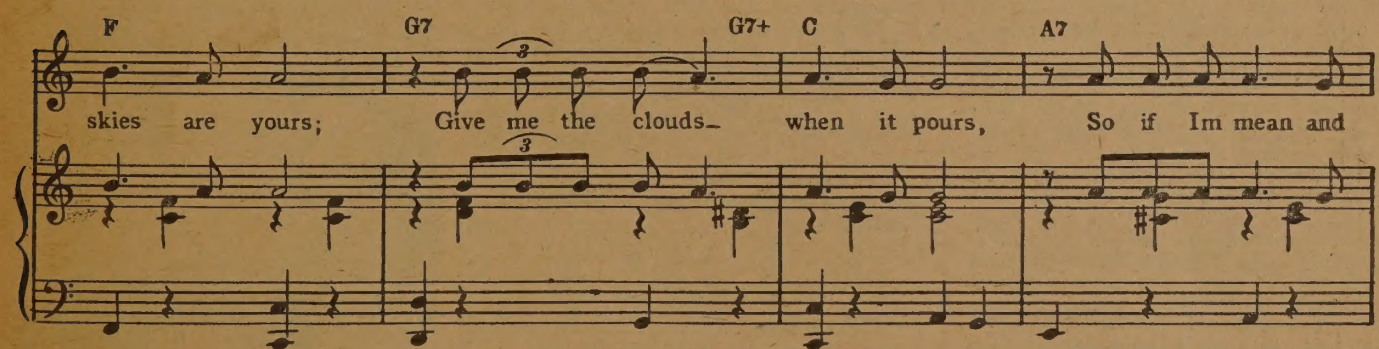
F D7 G7 C C+

Can't you see I'd want to die, if we ev - er part? All my sun-ny



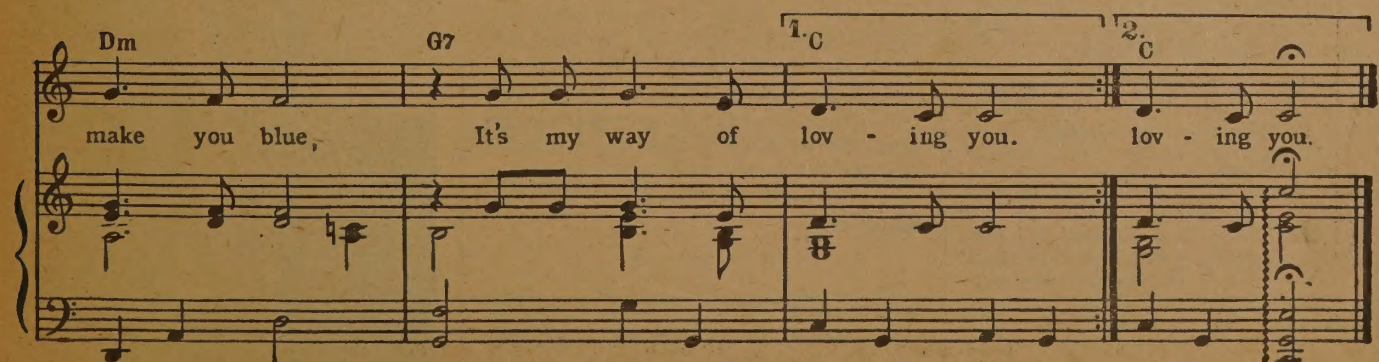
F G7 G7+ C A7

skies are yours; Give me the clouds - when it pours, So if I'm mean and



Dm G7 1.C 2.C

make you blue, It's my way of lov - ing you. lov - ing you.





KITTY WELLS

Kitty Wells — the "Country Queen" of song — goes right on her musical way a-turnin' out those great big hits for the Decca Recording Company.

On her current clicker, Kitty joins forces with the all-time great, Webb Pierce, as they croon together "Oh! So Many Years". These artists blend so beautifully on this side that it just has to be a tremendous hit. It's a love song, and Kitty and Webb make you feel every second of it. On the flip, once again it's Wells & Pierce hitting it off on a moderately paced love ballad dubbed "Can You Find It In Your Heart?" There is no doubt whatsoever that either or both of these songs will jump up the charts to the top slots. Just you be sure and give 'em a listen.

Actually, there aren't many adjectives you can use to describe Kitty's singing which haven't already been used time and time again. She has been voted the "Number 1 Female Star" of Country music many times, and hardly a year goes by when at least five or six of La Wells' tunes make the Hit Parade. Kitty has gained the admiration of her fellow artists and the undying love of her vast army of fans and friends. She is the "Queen Of Song", and it is her loyal fans that have made her such.

Kitty is not only established as a recording star, but she is in great demand at all times for personal appearances. With all her personal dates and

commitments, she still finds the time to do countless benefit shows for our soldiers and sailors, for underprivileged folk and for people who must spend their time in hospital beds. As a matter of fact, Kitty has been known to turn down many offers for personals because she preferred to do charity work instead. This is the kind of gal whom we're proud to say is a true-blue Country star.

★ ★ ★

Now, for you guys and gals who have wanted to write to Kitty for such a long time and didn't know how to go about it, here is the information you've been a-waitin' for. If you will send your mail to KITTY WELLS, HILLBILLY & COWBOY HIT PARADE, DERBY, CONN., we will forward this mail on down to her. And we know that Kitty would just love hearing from you guys and gals along the Country music line.

★ ★ ★

So in closing, this magazine, along with all the Folk music fans, want to salute Kitty Wells for the wonderful job she has always done and is still doing in making Folk music the favorite it is today. And what's more — we want Kitty to know that we all feel she will for a good long time reign as the "Country Music Queen".



Lovely Kitty Wells poses alongside the "mike" with Country favorite Red Foley.

I'm Comin' Home

By
JOHNNY HORTON

ROCK

GET YOUR FACE ALL PRETTY AND YOUR HAIR DONE RIGHT 'CAUSE
WELL I SEE DOWN THE ROAD THERE'S A BIG TRUCK STOP THERE'S A
WELL I CAME TO A HILL AND THE TRUCK SLOWED DOWN

WE'RE GON-NA DO THE TOWN TO-NIGHT. I'M
PRETTY LITTLE WAIT-RESS WITH A CAR - ROT TOP SHE'S AS
THROWED IT IN LOW AND SHE'S HUGGIN' THE GROUND

COM-IN' IN-TO TOWN AND I'M RIGHT ON TIME STILL GOT YOUR LOV-IN'
PRETTY AS A DOLL PRETTY AS CAN BE BUT DON'T YOU WORRY HONEY SHE AIN'T
SCRATCH-IN' GEARS AND I'M GO-IN' A GAIN I'M COM-IN' HOME BABY I'M A-

ON MY MIND. I'M COM-IN' HOME
NOTH-IN' TO ME. DOG-GIN' IT IN

I GOT-TO MAKE SOME LOVE I'M COM-IN' HOME

SWEET TUR-TLE DOVE I'M COM-IN' HOME

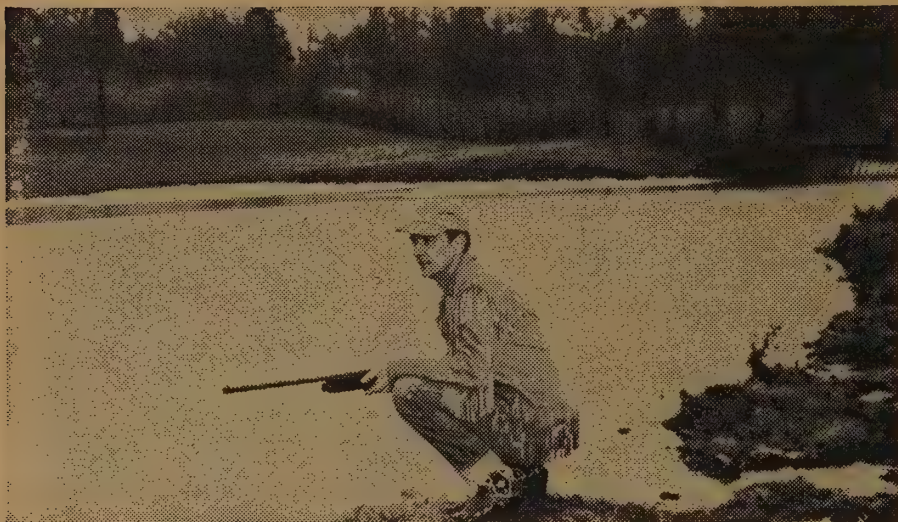
TO MAKE SWEET LOVE TO YOU.

Gonna Come Get You

By
GEORGE JONES

DON'T DO NO GOOD FOR ME TO KEEP A-WISH-IN' - IT'S NO USE 'CAUSE
YOU LEFT HOME AND YOU WENT AND TOLD YOUR PAP-PY, THAT I COULD NEV-ER
YOU I KEEP A-MISS-IN' - I'M A - GON-NA GET UP RIGHT NOW - I'M GON-NA COME AND
EV-ER MAKE YOU HAP-PY - I'M A - GON-NA GET UP RIGHT NOW - I'M GON-NA COME
GET YOU. - DON'T DO NO GOOD FOR ME TO KEEP A - LY - IN' -
SHOW YOU. - DOES NO GOOD FOR ME TO BE A - CRY - IN' -
TO MY-SELF AND I'M A - GON-NA STOP TRY-IN' - I'M A - GON-NA GET UP RIGHT
IT'S NO USE FOR ME TO BE DE-NY-IN' - I'M A - GON-NA GET UP RIGHT
NOW - I'M GON-NA COME AND GET YOU. - I'M A GON-NA COME GET YOU, I'M-A-
NOW - I'M GON-NA COME AND GET YOU. -
LEAV-IN' IN THE MORN-IN' - YOU BET-TER BE READY, I'M A GIV-IN' YOU WARN-IN' -
MAY-BE I DON'T WANT TO BE LEFT OUT - THIS TIME I'M NOT
PLAY-IN' A-ROUND. - I'VE BEEN SIT-TIN' HOME, -
THINK-IN' AND DE-CID-IN' - I MADE UP MY MIND - AND THERE AINT NO USE A-HID-IN', - I'M A -
GON-NA GET UP RIGHT NOW - I'M GON-NA COME GET YOU. -

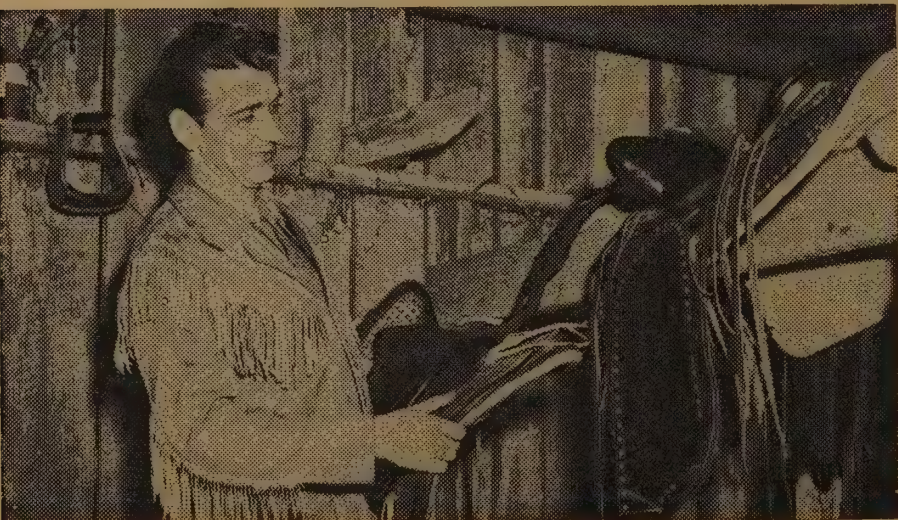
On The Farm With Carl Smith



"A hunting we will go" — one of Carl's favorite hobbies is hunting, and we might add that he's as good with a hunting rifle as he is with a guitar.



Here's one of the many, many chores a fella has to do around the farm, but since Carl Smith is a farm boy, he just loves doing every single one of them.



Carl does a great deal of horse-back riding, and some of his saddles are just about the finest made. Just take a look at that real good-looking leather.



Carl Smith enters his country home for a brief spell of deserved relaxation.

Almost everyone knows about Carl Smith's great singin' and pickin', and of the way he has established himself as a great Country recording artist. And everyone knows and loves him for his honest, home-type qualities.

But, in this feature story on Carl we want to introduce to you folks the "Smith Guy" you may not know — that's the "farm-lovin'" Carl Smith.

Carl happens to be an extremely fine hunter who really knows how to handle that rifle; he loves doin' his chores, such as milking the cows and feeding the horses; and he takes pride in his riding ponies and the beautiful saddles he owns. All in all, Carl Smith is equally at home on the stage entertaining or on the farm doin' the chores.

It's always an honor and a privilege to see Carl appear in our magazine, and we sorta get the feelin' you'uns feel the same way, too.



Easy there, buddy, don't you dare burn that delicious lookin' chunk of steak.

You Can't Hurt Me Anymore

By
LEE EMERSON

(1.) THE DAY I KNOW I WON'T FOR-GET WAS WHEN I FOUND
(2.) I DON'T EV-EN FEEL A-SHAMED OF WHAT MY FRIENDS ALL

OUT SAY THE LOVE I THOUGHT WAS SHIN-ING BRIGHT WAS SLOW-LY FAD-ING
BUT GOD A-BOVE KNOWS YOU'RE TO BLAME, SOME-DAY YOU'LL HAVE TO

OUT PAY AND THEN I KNEW MY WORLD WAS THRU BUT I'LL GET BY SOME-
WHY SHOULD I ASK YOU TO CHANGE? YOU WOULDN'T AN-Y-

HOW. BUT YOU CAN'T HURT ME AN-Y-MORE THAN WHAT I'M HURT-IN' NOW.

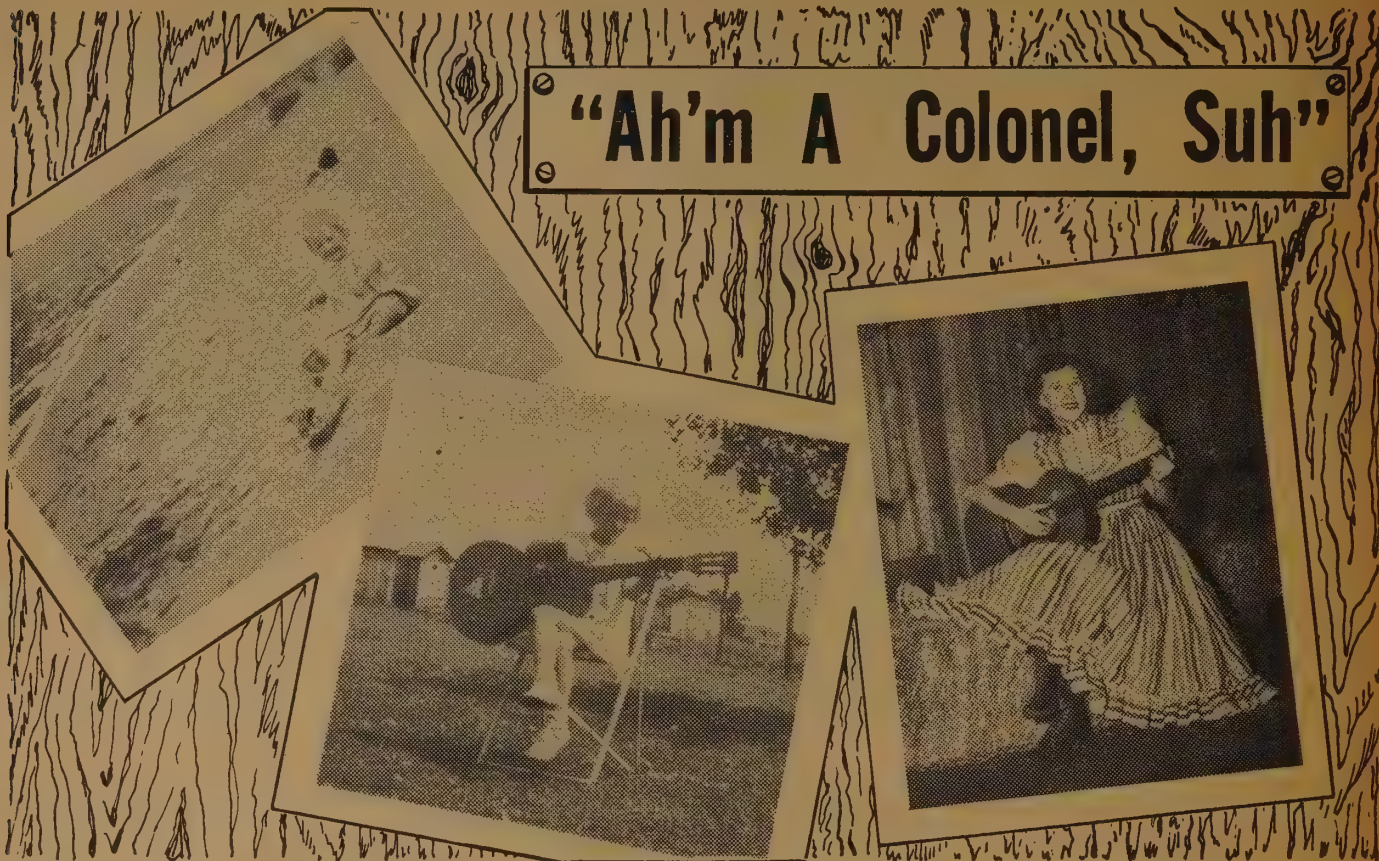
(CHO.) BE AN-Y WAY YOU WANT TO BE, BE GOOD OR

BAD, DO AN-Y-THING YOU WANT TO DO TO MAKE ME BLUE AND

SAD. YOU WON'T HEAR ME CRY, COM-PLAIN A-BOUT YOU STEP-PIN'

OUT 'CAUSE YOU CAN'T HURT ME AN-Y-MORE THAN WHAT I'M HURT-IN' NOW.

"Ah'm A Colonel, Suh"



BETTY FOLEY

And that she is! The throaty-voiced charmer who can truthfully claim to be a real live female Kentucky Colonel is none other than Betty Foley, daughter of the famous red-head himself, "Ozark Jubilee's" Red Foley. Another famous red-head, the inimitable Arthur Godfrey, can point to another relative of Betty Foley — the youngster who came for a visit . . . and stayed . . . on the Godfrey Show — personable Pat Boone. Pat is the husband of Betty's younger sister, Shirley.

But the "Betty Foley Story" really began on Feb. 3, 1933, in Chicago, Illinois, when the new-born girl first yawned her way into the hearts of all who came to "ooh" and "ah" over the little cherub. It has often been said of a wealthy off-spring that he (or she) was "born with a gold spoon in his (or her) mouth". Betty was not born with the proverbial gold spoon, but the Good Lord endowed her with even greater riches — one might say that she was born with gold in her voice and a guitar in her hand.

Her father was very particular that his beloved Betty and her equally beloved sister have at least a taste of his wholesome Kentucky up-bringing. And so it was that Betty Foley attended grade school and high school at her grandparents' home (Red's birthplace) in Berea, Kentucky. Here it was that Red learned much about music as he listened to the colored neighbors who gathered around his father's general store for some buying, some talking, and lots of singing . . . and Betty followed in her father's footsteps.

It was in the Berea setting that the smoldering desire to be a professional singer burst into a spiraling fame. But it was not a flame that was touched with song alone. The true artist is a sentimentalist, and romance has a particular glamor, but the romance an

artist seeks, "for better, for worse" demands a solidity that is conducive to their personal well-being. Betty is a romanticist, and Bently Cummins fit the pattern for the husband she was seeking. Bently is proud of his wife and has been a great asset to her career. However, the center of their family life, and a great source of mutual inspiration, can be found in the presence of their only child, Charlotte.

Bently and Charlotte both have encouraged Betty to go forward in her career, and John Lair, of Renfro Valley, was one of the helping hands that reached out to further her ambitions. For two years she worked with John at Renfro Valley as a member of the "Coon Creek Girls" band. (Remember Ferlin Huskey's "Don't Blame the Children" with the Coon Creek Girls?) The experience with this troupe, and Lair, proved to be invaluable in providing the radio and stage experience needed by the girl with the sun-set hair and the inquiring eyes.

A new era of Country music found father and daughter a potent duet, and credit for this goes to Decca's astute A&R man, Paul Cohen, who saw the possibilities. The vocal ability was there, and the human-interest appeal could not be over-looked. Using his best persuasive manner, Paul induced Betty and Red to team up on Decca with the now historical topper, "As Far As I'm Concerned". The sales zoomed on this first effort and, "like father, like daughter", Betty was on her way.

A recording contract with Decca as a single was the next step, and guest shots on national TV, radio and regular stage shows came in quick succession.

Then came the pats on the back from one of the country's outstanding deejays (and a fine artist in his own right), Marty Roberts, long-time friend of Red

Foley and great admirer of the artistic attributes of Foley's daughter, Betty. Marty became a one-man publicity agency for Betty, and before long he assumed the managerial reins. Through his contacts with sponsors of this type of music, and cooperation from his many friends in Country music, including many of the nation's top record spinners, he has been able to book Betty out on many personal appearances and arrange for her own show over the 50,000-watter, WCKY, Cincinnati, Ohio.

The year 1955 became a banner one for Betty because it was in 1955 that she and her Dad rated in the Top 4 of the Cash Box poll of "Best Country Vocal Combinations". Betty also was in the top 3 "Most Promising Country Female Vocalists".

But that wasn't all — and in case, dear Reader, you are wondering where something will be mentioned that will be tied in with the title of this epistle, here's the scoop:

At the 1955 annual home-coming at Berea, Kentucky, the fetching Decca warbler was made an honest-to-goodness Kentucky Colonel. Yep, "She's a Colonel, Suh".

And the "Colonel" is walking the brilliantly lighted path charted by the talents and friendly personality of the colonel's father. Her newest release on Decca is an oft-requested disc and has become a favorite all around the country. However, rumor has it that Betty has asked for, and received, her release from Decca and has other plans in the making.

It's a comforting thought, indeed, to know that each generation of Country music artists finds new light to carry on the traditions of the preceding one.

When My Blue Moon Turns To Gold Again

Words and Music by
WILEY WALKER &
GENE SULLIVAN

Moderato

mf

The piano introduction consists of four measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat).

VERSE

mp

1 Mem-o - ries that lin - ger in my heart, _____ Mem - o -
 2 (The) - lips that used to thrill me so, _____ Your _____
 3 (The) - cas - tles we built of dreams to - geth - er _____ Were the

The verse section includes three vocal lines and piano accompaniment. Above the first vocal line, there are three chord diagrams: Bb, F7, and F7. The piano accompaniment is in the left hand, with a dynamic marking of *mp*.

mp

ries that make my heart grow cold; _____ But some
 kiss - es were meant for on - ly me; _____ In my
 sweet - est stor - ies ev - er told; _____ May - be

This section continues the verse with three more vocal lines and piano accompaniment. A Bb chord diagram is shown above the first vocal line. The piano accompaniment continues in the left hand.

Copyright 1941 by PEER INTERNATIONAL CORPORATION
 Sole Selling Agents - Southern Music Publishing Co., Inc.,

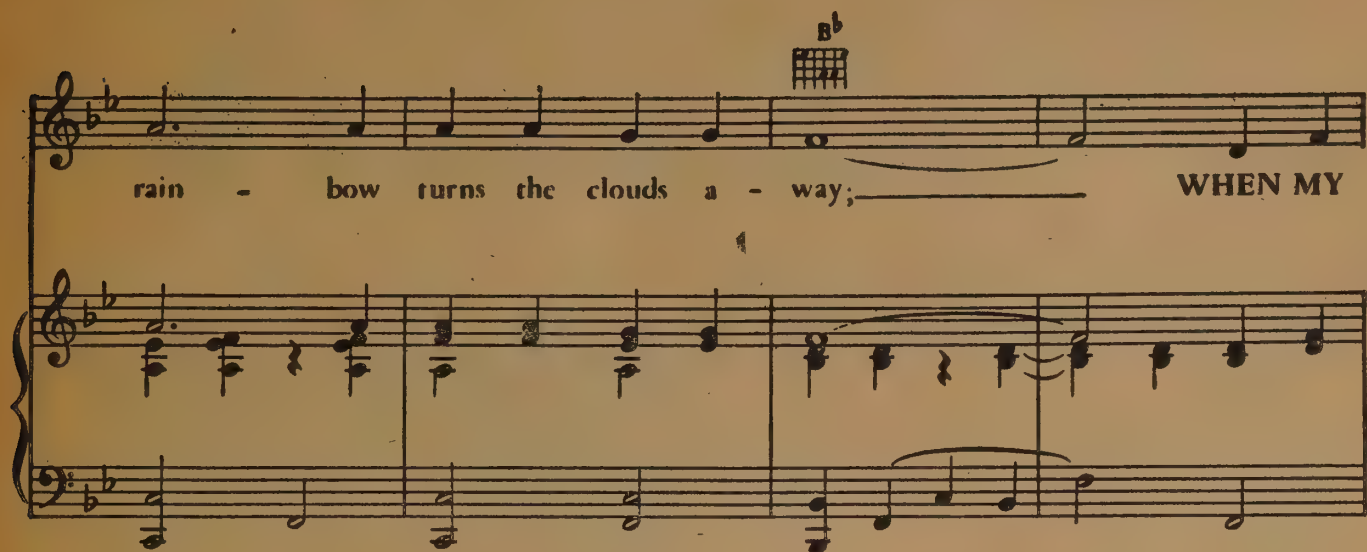
day they'll live a - gain, sweet - heart, And my
 dreams they live a - gain, sweet - heart, But my
 we will live them all a - gain, And my

blue moon — a - gain will turn to gold.
 gol - den moon is just a mem - o - ry.
 blue moon — a - gain will turn to gold.

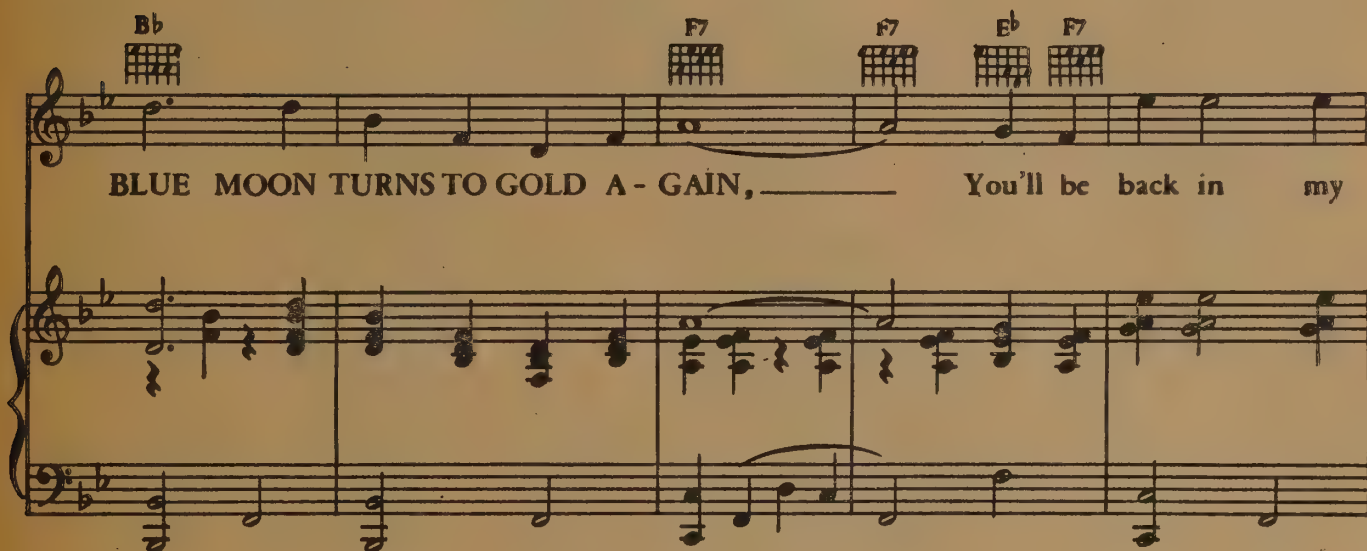
CHORUS

WHEN MY BLUE MOON TURNS TO GOLD A - GAIN, When the

rain - bow turns the clouds a - way; WHEN MY



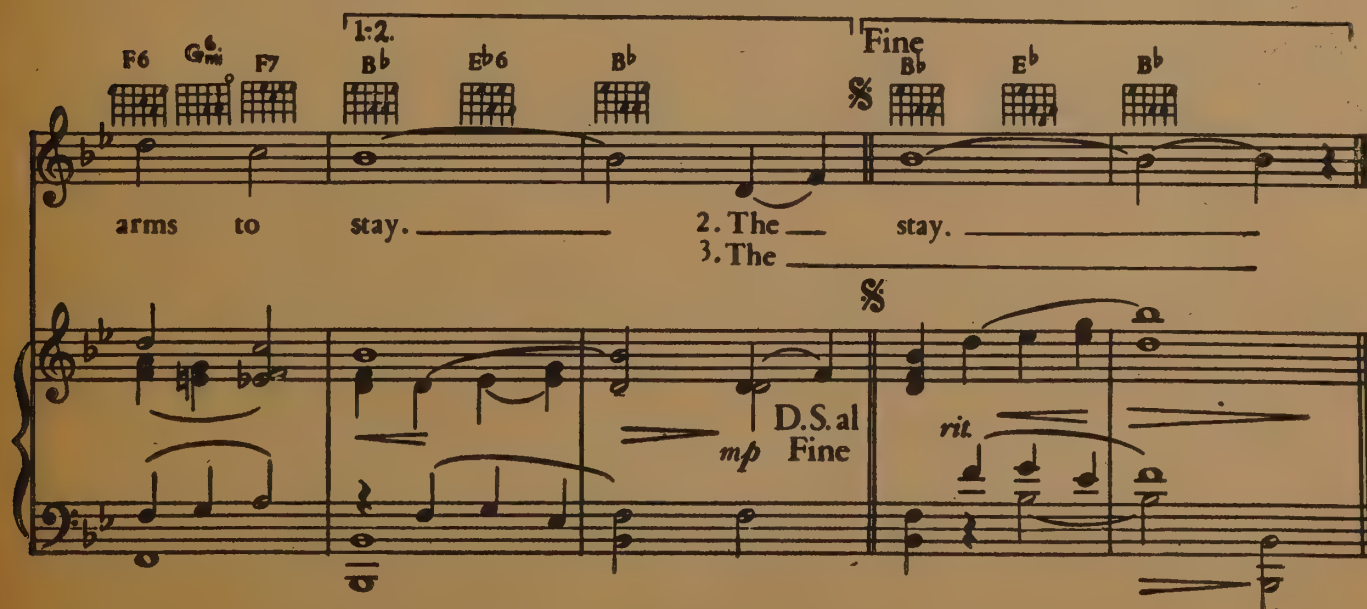
BLUE MOON TURNS TO GOLD A - GAIN, You'll be back in my



arms to stay. 2. The stay. 3. The

Fine Bb Eb Bb

mp D.S. al Fine *rit.*



SONNY JAMES

A Southern Gentleman



Having been a featured performer at the tender age of four, Sonny James, now a most successful twenty-seven, has been in show business nearly all of his life. Entering the show world was no accident for the James fellow, for his parents and sisters were and still are fine musicians.

After his radio debut at four, Sonny sang with his sisters on personal appearances. Three years later he learned to play the fiddle. He signed his first full-time radio contract with WAPI, in Birmingham, Alabama, defeating 52 contestants for the position. Three years later Sonny had to his credit three Tri-State and also two Mid-South fiddling championships. Since then he has mastered all the common band instruments and has been featured vocalist for the past ten years on such top Country music shows as "Big 'D' Jam-boree" (WFAA, Dallas) and "Ozark Jubilee" (KWTQ, Springfield, Mo.).

Sonny's school life was a busy and successful one, combining straight A's, football, basketball, a partnership with his father in a dry goods store and radio work. Soon after high school, the versatile youngster went into the service. He spent fifteen months in Korea, during which time he kept "fiddle and guitar always handy to entertain". Dur-

ing his service stint he wrote more than twenty songs.

He is a member of the church, doesn't smoke or drink strong drinks in any form and numbers his listeners, record-buying public and radio friends in the U.S.A. up into "the hundreds of thousands."

"The Southern Gentleman", as he is known to his army of friends and fans, absolutely refuses to make a personal appearance in a bar, nite club or any spot where strong drinks are served. So, if there are any of you fans who are against "the bottle", you will be most happy to know the type of man Sonny is.

Yes, Sonny James certainly came a long way up that trail of success, and he did it the hard way. Probably, the two good reasons for his success today were his great determination and his deep love for Folk and Country music. Some people say that Sonny was born to sing the music we all know and love so well, and to add justification to what people say of him, Sonny does sing with all his heart.

We know now that the James fellow has made a big name for himself via his truly fine Capitol recordings. Some

of these are "She Done Give Her Heart To Me", "Oceans Of Tears," "Lovin' Season," "This Kiss Must Last Forever," "For Rent," "The Cat Came Back", "Young Love" and his current hit "First Date, First Love, First Kiss".

This "First Date" bit has really taken the entire nation by storm, not only by you fine Country and Western music lovers, but surprisingly by the Popular music fans and Rock 'n' Rollers as well. As a matter of fact, it is (at this writing) just about the biggest song in the business.

Sonny James has everything a successful entertainer needs. Tall, good-looking, strong-voiced, a neat dresser, a graceful M.C., a friend of all the artists (big and small), Sonny must be admired for his talent and loyalty. The James boy has a way of taking the stage and making friends with the guys and gals in the back row, or those right up front. But that's nothing new — he has been making friends and fans in the Country music business since he was four years old.

I Got A Hole In My Pirogue

By
JOHNNY HORTON
and
TILLMAN FRANKS

WELL, I WENT OUT A-FISH-IN' TO MAKE A LIT-TLE MON' TO
TAKE TO CAJUN LEN-A SO WE COULD HAVE SOME FUN.
ON THE WAY BACK — I KNOCKED A HOLE IN THE BOW, I GOT A
HOLE IN MY PI-ROGUE, I CAN'T GO SEE MY GAL.
(CHO.) THE PRET-TI-EST SIGHT THAT YOU EV-ER HAVE SEEN IS A
MOON LIGHT NIGHT DOWN IN NEW - OR-LEANS I'M UP THE RIVER
HUNG A-ROUND THE BEND, I GOT A HOLE IN MY PI-ROGUE, I
JUST CAN'T HOLD IT IN.

MY CAJUN LENA'S WAITIN' WITH TEARS IN HER EYES
A-MUNCHIN' AND A-CRUNCHIN' ON A CRAWFISH PIE
I CAN SMELL A FEELIN' FLOATIN' THRU THE AIR,
I GOT A HOLE IN MY PIROGUE--I CAN'T GO SEE MY SHAH.

I'M HERE ON THE BAYOU SITTIN' ALL ALONE
WITH A BUSTED BOTTOM AND I CAN'T POLE IT HOME
CAJUN LENA'S WAITIN' LONESOME AS CAN BE
I GOT A HOLE IN MY PIROGUE--I CAN'T GO SEE MY SHAH.



DRAMA of

By Bobby Gregory

The backwoods country of America has turned out many great men; such as Abraham Lincoln, Davey Crockett, Daniel Boone and hundreds of others. Today, some people would call them Hillbillies, but don't under-rate the Hillbillies or back-woodsmen; for they were the ones who helped to make America great and left a treasure of folklore behind them. These men were not afraid of hard work, and usually worked from sun-up to sun-down just for a bare living. They tilled the land and prepared it for their children and their children's children. When one old wrinkled-faced back-woodsman was asked, "Why do you work so long and so hard when you get so little out of it?" he answered, "Because I am a spoke in the wheel of this great unsettled country, and I'm helping to break sod for the unnumbered millions to come." And this old-timer was right; for those unnumbered millions did come, and today there are over 160,000,000 people who call the U.S. their home.

In the old days the backwoods folks made the best of what they had to do with, and there were many hardships in the lives of the mountaineers and village people. The winters were often severe, and the mountain folks would be snowed in for weeks at a time. Sometimes they suffered from hunger until the snow melted enough to get into town for a new supply of food. The women folk seemed to suffer the most from the cold, the hunger and the loneliness. During the severe weather, their friends or sweethearts could not visit them, so the weeks were long and dreary.

There were no newspapers in the backwoods, so when a tragedy would occur, some fellow would write a song about it, and the song would live on and on. That is how much of the folklore was gathered; for the mountain folk passed the old songs and ballads down from one generation to the other. One of the old ballads you often heard back in the hill country of Virginia, Kentucky, Tennessee and other Southern states is "The Frozen Girl", which goes as follows:

THE FROZEN GIRL

Charlotte lived on a mountain top, in a bleak and lonely spot,
There were no other dwellings there,
except her father's cot,
And yet on many a wintry night young swains would gather there,
Her father was a social man, and she was young and fair.

One New Year's eve as the sun went down, far looked her wishful eye
Out from her frosty window pane, as a joyful sleigh dashed by,
In the village, fifteen miles away, was to be a dance that night,
And though the air was freezing cold, her heart was warm and light.
How brightly gleamed her laughing eyes, when a well-known voice she heard

And dashing to her cottage door, her sweetheart's sleigh appeared,
"If you should go", her mother cried,
"this blanket 'round you fold,
Tonight it is a dreadful one, don't catch your death of cold."

"Oh no, dear mother," Charlotte cried
and laughed like a gypsy queen,
"I just can't hide this pretty dress, for it would not be seen,
My silken cloak is quite enough, you know it's lined throughout,
Besides I have my silken scarf, to wrap my neck about."

Her bonnet and her gloves were on, she leaped into the sleigh,
And swiftly down the mountain side,
o'er hills they sped away
With muffled beat through ice and snow, five miles at length had passed,
When Charles, with shivering words, he spoke of the cold winter's blast.

"Such a dreadful night, I never saw, the reins I scarce can hold,"
Sweet Charlotte faintly did reply, "I do feel mighty cold,"
He cracked his whip and urged his horse, much faster than before,
And soon five other weary miles in silence were passed o'er.

Said Charles, "How fast the shivering ice is gathering on my brow,"
And Charlotte then more faintly cried,
"I'm feeling colder now,"
Until at last the village lamps and the ballroom came in sight.

They reached the door and Charles jumped out and reached his hand to her,
"Don't sit there like a monument, let's go inside, my dear",
He called her once, he called her twice, she answered not a word.
He asked her for her hands again, but still she never stirred.

He took her little hand in his, 'twas cold and hard as stone,
He took the mantle from her face, the moonlight o'er it shone,
Then quickly, to the lighted hall, her lifeless form he bore,
Sweet Charlotte's eyes were closed, for aye, her voice was heard no more.

And there he sat down by her side, while bitter tears did flow,
He cried, "My own, my darling one, my love you'll never know."
He placed his arms around her neck, and kissed her marble brow,
She'll never hear his words of love; for she's in heaven now.

★ ★ ★

The story behind this song is said to have actually happened back in the early 1800's in the mountains of Virginia, but no one seems to know "Charles" last name. Some people know the song as "Charlotte and Charles", but it is better known as "The Frozen Girl". This song carries a message to youngsters who like to rush out into winter

weather, thinking more about their pretty clothes than the comfort of their body. Even today in the hill country, you often hear the parents say to the youngsters when they are going out in cold weather, "Be sure and dress warm, dear, and remember the story of 'Charlotte and Charles'".

The mountain folks are simple-living people, and their word is their bond. They are not much at hiring lawyers to draw up papers; when they sell or buy something, as a rule, just a verbal agreement and a hand-shake closes the deal — and God help any man who goes back on his word. A liar was the most hated type of person, and his life was not worth a nickel once he broke his word. In fact, many a man lost his life by not living up to his agreements, and often rows would break out where several men were shot and others injured before the row could be stopped. Even then, the bitterness would linger in their minds and the old fights would flare up again after months of time had passed.

The mountain folks are real familiar with these pet peeves and avoid talking about those rows; for they know how easily the old hatreds can be brought back to life by mentioning some old street brawl or incident. There is an old song written about one of these incidents which happened in Kentucky called "Rowan County Troubles":

ROWAN COUNTY TROUBLES

Come, all you men and ladies, mothers and fathers, too,
And I'll tell you a story of the Rowan County crew
Concerning bloody Rowan, and her many bloody deeds,
And friends, please pay attention; for here is how it reads:

An argument started in town early one day,
John Martin he was wounded, they say by Johnny Day,
But Martin could not believe that his friend would treat him so,
He thought it was Floyd Oliver that struck the fatal blow.

They also killed Sol Bradley, a sober innocent man,
Who left his wife and children get by as best they can,
They also wounded Ad Sizemore, although his life was saved,
After that, he shunned the grog shops, for he stood near the grave.

Soon Martin did recover; some months had come and passed,
Again, in the town of Morehead, these two men met at last,
Oliver and his friends about the town did walk,
They seemed to be uneasy, and did not wish to talk.

Oliver walked into the cafe and stepped up to the bar,
But little did he know, dear friends, it was his fatal hour,
The sting of death was near him,

The Backwoods

Martin rushed in thru the door,
A few words passed between them
'bout the row they'd had before.

The customers were frightened, and
they rushed from the room,
Then a ball from Martin's pistol laid
Oliver in his tomb,
His friends gathered around him, his
wife to weep and wail,
They soon caught John Martin and
put him in the jail.

Martin was in the jail house, there to
remain a while,
Waiting the law of justice to bravely
stand his trial,
The people spoke of lynching him, but
that plot it had failed,
For Martin's friends had moved him
o'er to the Winchester jail.

Some town's-folk forged an order,
their names I do not know,
The plan was soon agreed upon, and
for Martin they did go,
Martin seemed to sense what's coming,
he seemed to be in dread,

They snapped the handcuffs on him,
his heart was in distress,
They hurried him to the station, got on
the night express,
Along the line she rumbled, and at her
usual speed,
Two men had climbed aboard to commit
the dreadful deed.

John Martin in the smoking car,
accompanied by his wife,
They did not want her present when
they took her husband's life,
When they arrived at the station, they
had no time to lose,
A gang approached the engineer and
bid him not to move.

They stepped up to the prisoner, with
pistols in their hands,
They shot him full of bullets, he died
in those iron bands,
When his wife heard that horrid sound,
she was in another car,
She cried "Oh Lord, they've killed him"
when she heard the pistol fire.

They also killed the sheriff, Baumgart-
ner was his name,
They shot him from the bushes, after
taking deliberate aim,
The death of Martin was dreadful, it
may never be forgot,
His body was pierced and torn with
thirty-three close shots.

I close this with a warning to all you
wild young men,
Your pistols will bring trouble, on this
you can depend,
In the bottoms of each whisky glass,
the lurking devils dwell,
He'll tempt you to use your gun, then
send your soul to hell.

* * *

John Martin should have quit when
he was ahead of the game, but he let
old angers keep brewing in his heart,
and the urge to get even with the
other fellow caused him to lose his own

life in a horrible way. Now shotguns
fit into the mountaineer's life — if he
only uses it to kill to provide food for
his family and himself. But a gun in
the hands of some men gives them
courage and makes bullies out of them
— which later leads to trouble.

During and after the Civil War, the
mountain folks had troubles of a diff-
erent kind — they were caught with
no food supplies. Food was either used
up or taken from them during the war,
and that was followed by a long drought
and a famine. Many families suffered
and went hungry, as the only food they
could obtain were the wild animals that
they could kill. Their flour and corn
supply was hitting the bottom, and
each grain of corn was like a golden
nugget. You will see how much it meant
to them in the story told in the follow-
ing song:

* * *

GIVE ME THREE GRAINS OF CORN

Give me three grains of corn, mother,
Only three grains of corn,
'Twill keep what life I have left
Till the coming of the morn.

I'm dying of hunger and cold, mother,
Yes dying of hunger and cold,
And the agony of such a death
My lips have never told.

Oh, what have they done to us, mother,
Oh God what they have done to us,
The world looks on and sees us starve
And perishing one by one.

There is many a brave heart, mother,
That is dying of hunger and cold,
While only across those mountains,
mother,
They're hoarding their food and their
gold.

Oh how can I ask of you, mother,
Oh how can I ask of you,
For bread to feed your starving child
When you are starving too.

I can see the famine on your cheek,
And in your eyes so wild,
I feel it in your bony hand
As you lay it on your child.

It is gnawing at my heart, mother,
Like a wolf starving for blood,
And all the livelong day and night
My stomach begs for food.

I dreamed of bread in my sleep, mother,
The sight was heaven to see,
Then I awoke with a hunger
But there was no bread for me.

So give me three grains of corn, mother,
Please give me three grains of corn
'Twill keep what life I have left
Till the coming of the morn.

* * *

How precious were those three grains
of corn to that poor soul. At that time
they were more precious than gold; for
they could help keep life in his body
until the famine was over. I wonder

what that poor soul would think if he
could come back to life and walk
through one of the big supermarkets of
today, with every type of food so
plentiful. Most likely, he wouldn't be-
lieve his eyes; for what the average
housewife of today throws away after
each meal could have put flesh on his
body and kept him alive. The only
thing he left behind was this story for
us and future Americans to remember.

The children also had their share of
sorrow in the old days — before there
were such things as orphan homes,
home relief and other aids to help the
unfortunates. Many children were
stranded in the old days when the
village saloon keeper got most of the
husbands' earnings. One old song about
a little orphan girl always seems to
touch my heart strings. It goes as
follows:

* * *

THE DRUNKARD'S CHILD

I'm alone, all alone, my friends have
all fled,
My father's a drunkard, my mother is
dead,
I'm a poor little girl, I wander and
weep
For the voice of my mother to sing
me to sleep.

She sleeps on the hill, in a bed made
of clay,
How sad it did seem to lay mother
away,
She's gone with the angels, now none
do I see
So dear as the face of my mother to me.

'Tis springtime on earth, and the birds
seem so glad,
I listen and wonder, still my heart is
sad,
Sweet flowers are in bloom, and crowds
wander by,
But the smile of my mother is no
longer nigh.

Last night in my dreams, she seemed
to be near,
She pressed me so fondly, as if she was
here,
She smiled oh so sweetly and fondled
my brow,
And whispered "Sleep on, I am watch-
ing you now".

I'm a lone little girl in this cold world
so wild,
God, look down and pity the drunk-
ard's lone child,
I need you, dear Lord, so please come
to me,
And take me to dwell with mother and
Thee.

* * *

The above song has a sad melody in
waltz time, in the style of the late
1800's, and was well known in those
days. Most of the old story-songs came
from the small villages and the hill
country and tell true tales of bye-gone
days. They are now a very important
part of American folklore.

FOURTEEN KARAT GOLD

Words and Music by
SY SANDLER and
EDDIE ZACK

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf*, *mp*, and *p*. The key signature has two flats (Bb and Eb).

Bb7

Eb

1. A chain of steel, A wall of stone could
2. (I) nev - er should have let my heart go
3. (I) re - al - ize that I was wrong, that

The piano accompaniment for the first vocal line consists of chords in the right hand and a bass line in the left hand. The chords are Bb7 and Eb.

Eb

Bb9

D

Bb9

Bb7

Bb9

- not keep me from you; But while your fin - ger
roam - ing by it - self, But it gets aw - ful
I was all to blame, If there's a ring up -

The piano accompaniment for the second vocal line consists of chords in the right hand and a bass line in the left hand. The chords are Eb, Bb9, D, Bb9, Bb7, and Bb9.

Bb7 Bb9 Bb7 Bb9 Eb Bb7

wears a ring of gold, what can I do? I'm
 lone - some when of your heart sits on a shelf. I
 on her fin - ger, nev - er fan the flame. I'm

Eb Eb7

burn - ing up with love but still, I'm left out in the
 should have tied it with a string so it could be con -
 read - y now to pay the price of lov - ing much too

Ab Bb7 Fm7 Bb7

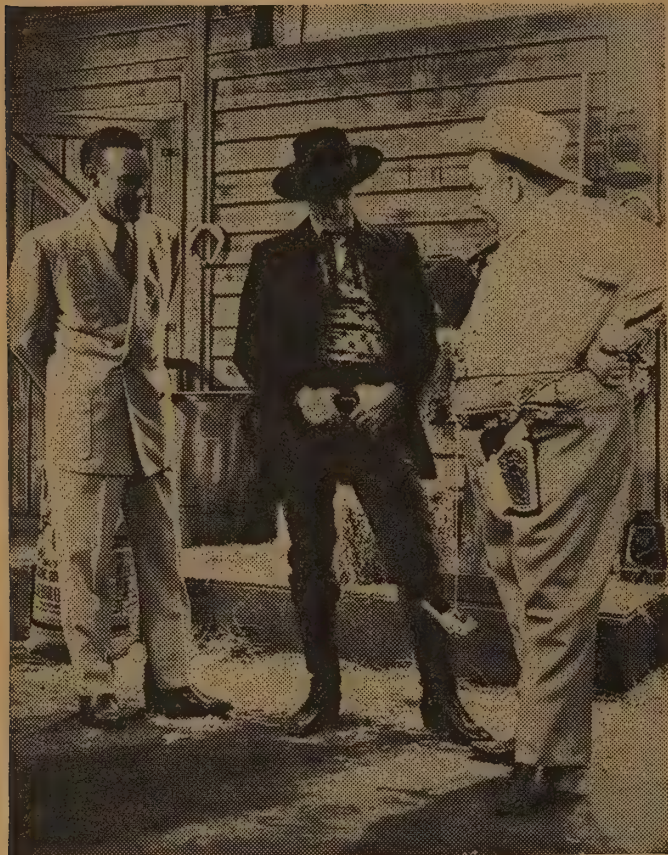
cold, _____ Be - cause you wear a yel - low band of
 trolled _____ To stay a - way from a yel - low band of
 bold _____ A girl who wears a yel - low band of

Bb7 1. Eb Bb7 2. Eb

FOUR-TEEN KAR - AT GOLD.
 FOUR-TEEN KAR - AT GOLD.
 FOUR-TEEN KAR - AT GOLD.

sfz

THE STAR-FEST



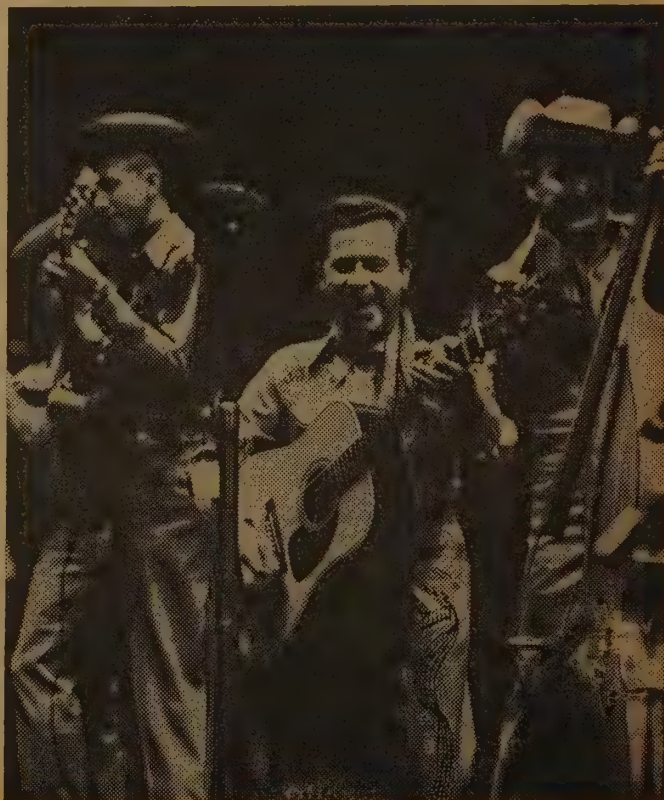
COTTONSEED CLARK (L), HUGH O'BRIAN & BILL RING



"MISS COUNTRY MUSIC" — NANCY TUCKER



MARTY ROBBINS CROONS "SINGING THE BLUES"



JIMMY DICKENS PICKS AND SINGS



JEAN SHEPARD & HAWKSHAW HAWKINS



JUNE CARTER AND HER BABY DAUGHTER



EDDIE HILL (L) & COLUMBIA A&R MAN MITCH MILLER



LEFTY FRIZZELL CUTS LOOSE



LEON MCAULIFFE (L) & JIM HALSEY, THUNDERBIRD ARTISTS



PEE WEE KING & FARON YOUNG

Waiting For A Train

Words and Music by
JIMMIE RODGERS

Till Ready

inf

All a-round the wat-er tank wait-in' for a

train— A thous-and miles a - way from home sleep-ing in the rain. — I

walked up to a brake-man to give him a line of talk, — He says if you've got

mon-ey, I'll see that you don't walk. — I have n't got a nick-le not a pen-ny can I

show, — He said get off you rail-road bum and slammed the box-car door. — Oh

Copyright MCMXXIX by PEER INTERNATIONAL CORPORATION

© Copyright Renewed MCMLVI by PEER INTERNATIONAL CORPORATION

la-ee, oh la-ee, oh la-ee Oh la-ee oh la-ee oh.

mf He put me off in Texas a place I surely love, Wide open spaces

'round me, The moon and stars a-bove, No-bod-y seems to want me or lend me a help-ing

hand, I'm on my way from Fris-co, Go-in' back to Dixie-land, My pocket book is empty, And my

heart is filled with pain, I'm a thousand miles a-way from home just wait-ing for a

train. (Yodel) Oh la-ee, oh la-ee, oh la-ee oh la-ee, oh la-ee oh



JIM REEVES

The World-Wide Star

When Jim Reeves finished high school, he entered the University of Texas and seemed headed for an athletic career. Jim was the All-American type, and athletics really played an important part in his life. He never stopped at just making the team; for he was a star athlete. This is a matter of fact — although Jim is, was and always will be an extremely modest fellow and is reluctant to admit his accomplishments.

However, "the proof is in the pudding", for the St. Louis Cardinals baseball team were well aware of Jim's ability on the "diamond", and they signed him to a contract. It was while he was pitching for one of their farm teams that he injured his leg, and that just about marked the end of a brilliant career.

But, as it turned out, baseball's loss was Folk music's gain, as Jim once again began to pick and sing as he had done before entering college. The rest came step by step.

After establishing his reputation on a Texas radio station, Jim joined the "Louisiana Hayride", then he was signed to the Abbott record label. Later he was offered an exclusive recording contract with the RCA Victor "wax works" — and a long string of hit records

followed. Among his very best-selling discs are such great hits as "Mexican Joe", "Bimbo", "I'm Hurtin' Inside", "Yonder Comes A Sucker", "I've Lived A Lot In My Time", "That's A Sad Affair" and "My Lips Are Sealed". Jim's new recording, which is well on its way to the top of the music charts is called "Am I Losing You?"

As we all realize, Jim Reeves is a great and famous star here in these United States — but did you all know that the Reeves fellow is a world-wide star, as well?

Jim's guitar has taken him lots of places, and he has met lots of people — in the United States, Mexico, Canada and Europe. With his warmth, personality, charm and friendliness — as well as tremendous musical talent — he has sung his way into the hearts of millions of people. As Jim says, "A stranger to me is just a friend I've never met" — and you folks can bet that the strangers he does meet usually become great fans and friends of Jim's.

At the time of this writing, Jim should have arrived over in England and started on his way to a string of personal appearances throughout that country. Actually, Jim is as popular over there as he is here, as is evidenced by the recent success of his "Am I

Losing You?" clicker, which has sent those English guys and gals scurrying to the record stores. It's fellows like Jim who are making Country music the world-wide favorite it is today. Jim has a special type of dignity and charm that adds distinction to our favorite kind of music.

Now, from the many thousands of letters that are sent in to our office each month — letters which come from all parts of the world — we're gonna quote from a few, especially for you.

From a young Country music fan in England comes this note: "I dare to say that Jim Reeves is one of the finest entertainers I've ever had the pleasure of seeing. Whenever Jim appears in England, you can bet your bottom dollar that I won't miss his act."

A young German girl writes: "I have had the most wonderful pleasure of hearing your world-renowned singing star — Jim Reeves — and, therefore, I can honestly say he is the best singer I have ever heard."

Now you know why our Jim Reeves is often called "the world-wide star." He is a wonderful all-around entertainer who has made Country music proud of him.

Don't Stop The Music

By
GEORGE JONES

DON'T STOP THE MU-SIC, LET'S PLAY ONE MORE SONG, — THE
DON'T BE MAD AT ME MIS-TER, I KNOW THAT IT'S WRONG, — BUT I
SAME ONE THAT'S PLAYED TO-NIGHT FOR SO LONG. — SHE'S
WANT YOU TO HEAR THE WORDS OF THAT SONG. — SO,
OUT WITH AN-OTH-ER, I SAW THEM TO-NIGHT, — SIT-TING
DON'T STOP THE MU-SIC, DON'T MAKE ME GO HOME, — I
THERE CLOSE TO-GETH-ER, SHE KNOWS THAT'S NOT RIGHT. — SO,
KNOW SHE'S NOT THERE AND I'D CRY ALL NIGHT LONG. — SO,
DON'T STOP THE MU-SIC, LET IT PLAY ONE MORE SONG, — THE
SAME ONE THAT'S PLAYED TO-NIGHT FOR SO LONG. — MY
POCK-ETS ARE EMP-TY, I SPENT MY LAST DIME; — BUT I
JUST GOT-TA HEAR THAT SONG ONE MORE TIME. —

Missing Persons

By

DICK REYNOLDS,
JACK RHODES and
FERLIN HUSKEY

SLOW BEAT

OH, I WENT DOWN TO MISS-ING PER-SONS, TOLD
THE CAPT AIN 'BOUT YOU. I TOLD HIM
JUST WHAT YOU LOOK LIKE AND ASKED HIM
IF HE'D TRY TO HELP ME FIND YOU. I TOLD HIM
'BOUT THE TIME YOU CHEAT-ED AND HOW YOUR
CON SCIENCE BOTH-ERED YOU. YOU SAW ME
CRY-ING AND FLED IN SOR-ROW DID-N'T KNOW
I'D FOR-GIV-EN YOU. WELL, ALL OF THE I CRIED, OH

PEO - PLE STAND - IN' 'ROUND ME SEEMED

CAP - TAIN IF YOU CAN'T FIND HER I DON'T

SO BLUE, THE CAPTAIN HE

KNOW' WHAT I'LL DO. HE LOOKED AT

TOLD ME THAT THEY WERE LOOK - ING FOR A

ME AND SAID, "WE'LL TRY, SIR, TO BRING YOUR

MISS - IN' PER - SON TOO HE PUT HIS

BA - BY BACK TO YOU." AND NOW I AM

HAND ON MY SHOUL - DER AND SAID "WE'LL

WALK - ING BOTH MY SHOES OUT SEARCH - ING EACH

SEE WHAT WE CAN DO." FOR IN THE

STREET AND AV - EN - UE. AND UN -

WORLD OF MISS - ING PER - SONS, I KNOW YOU'RE

- TIL I FIND YOU, BA - BY I'LL BE A

BA - BY'S AS SAD AS YOU. I CRIED, "OH

MISS ING PER - SON

TOO.



A SONGWRITER'S DREAM COME TRUE



By Mae Boren Axton

From one November until the next, song writers wait in breathless anticipation (with some agonizing fear and hope thrown in) for the decision of the greatest critics of all . . . the general public.

I know that Tommy Durden, my co-author on "Heartbreak Hotel," and I kept hoping and praying that this particular composition of ours would meet with Mr. John Q's approval and be ranked with the Broadcast Music, Inc. "Best Songs Of 1956"

I'm sure the great artist who recorded it, Elvis Presley, had no such worry, because, though his "Heartbreak Hotel" number earned him his FIRST gold record, others came fast and furiously after that. In fact, five of the BMI selections were Presley hits. But for Tommy and me, it would be real first — and we are still among those laymen who get a big thrill out of such goings-on.

The Country music awards, made at the 1956 Country Music Disc Jockey Convention in Nashville in November were quite exciting, but December 3, at the Grand Ballroom of the Hotel Pierre in the City of Lights, and the home of Tin Pan Alley, was the epitome of success, glamour and grandeur for humble lyricists like Tommy and me.

The "mills of the gods" had rendered the American public, and the BMI executives had placed "Heartbreak Hotel" among the hallowed "pin-ups" of 1956. Thus it was that Tommy and I stepped a little fearfully, but proudly, over the threshold at the Broadcast Music, Inc. Awards Dinner.

The initial trepidation quickly vanished, though, as we saw the welcome figures of such warm gracious friends as Mr. and Mrs. Pee Wee King, the Bill

Lowry's, the Wesley Rose's, Glenn Reeves (Decca record's newest find), Carl Haverlin, Mr. and Mrs. Herb Abramson, the Aberbach's and many, many others.

Dinner found us sitting with such famous personages as BMI's diplomat of the tunesmiths, George Marlo, and the exciting and unpredictable Joe Venuti. Both gentlemen lived up to all our expectations and put us immediately at ease. Then they proceeded to create a highly entertaining, as well as a relaxed, friendly atmosphere at our table.

Next on the agenda were the speeches, notable for their brevity and wit, from Rock 'n' Roller's own Alan Freed to the inimitable Ray Bloch. A moment of sadness and wistful nostalgia was injected by a fitting and beautiful tribute to Tommy Dorsey, who had just stepped out of our sight to play in the perfect orchestra of heaven. Many of his closest friends had gathered from all parts of the country and had delayed their return home in order to grace the BMI gathering with their welcome presence.

Laughter and tears danced impishly together as the planned entertainment of the evening progressed. Just imagine applauding to the versatile talents of Betty Johnson, who had flown in from Chicago and Don McNeill's "Breakfast Club" show. Then there was Otis Blackwell with his "Don't Be Cruel", exactly as Elvis had heard and recorded it. Young Frankie Lyman and his "Teen-agers" had the whole place jumping and jiving . . . so much so that the enthusiastic audience refused to be satisfied with one number, but insisted on encore after encore.

Personable Jim Lowe gave out with his rendition of "The Green Door," but we were still as frustrated at the mystery of what went on behind that green

door as we were the first time we heard it.

At last the moment of moments arrived, and everyone leaned forward with a sort of hushed eagerness, as the astute Veep of BMI, Mr. Burton, mounted the podium. His presentation of each award was different and delightful. My heart pounded so loudly that I feared it could be heard throughout the banquet hall, as I waited, with Tommy Durden, for "our time". When it finally arrived, I was so scared that I felt dowdy and ill-at-ease. My knees almost buckled under me as my name was called and I approached the smiling Mr. Burton. Tommy was right behind me, but I surely needed the moral support of my husband, whose coaching duties had prevented his coming with me, but I swallowed the feeling of suffocation that was welling up inside me and reached forward to receive the coveted Certificate of Merit. I mustered a weak smile as Tommy beamed joyfully at my side.

A period of dancing followed the awards, and I regained my composure as we worked our way across the dance floor, pausing often to receive congratulations from friends and acquaintances.

Back at my hotel, and ready for bed, I sighed comfortably and leaned blissfully back on my pillow — and was soon dreaming of 1957 and the almost impossible long-shot that another song of my creation or collaboration would be inscribed on the glorified confetti of top songs, selected by the critic-scope of the average lover of music.

Yes, the mills of the gods grind slowly, and writers everywhere are certainly crossing their fingers and hoping that the mills of the gods grind out the verdict, making a BMI Royal Pin-up of 1957 out of their compositions.

IF YOU CAN WALK AWAY

BY
GERTRUDE COX &
JACK RHODES

MODERATO WITH FEELING

Handwritten musical score for the song "If You Can Walk Away". The score is written on ten staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/mood is "MODERATO WITH FEELING". The lyrics are written below the notes. Chord symbols are written above the notes: Eb, Eb7, Ab, Eb, F7, Bb7, Eb, Ab, Bb7, Eb, F7, Bb7, Eb, Ab, Bb7, Eb. The lyrics are: IF YOU CAN WALK A- WAY FROM ME AND ALL MY LOVE FOR YOU_ IF (IF) YOU CAN WALK A- WAY I'LL KNOW WITH- OUT AN- OTH- ER SIGN_ IN YOU CAN TURN YOUR BACK UP- ON THE HAP- PI- NESS WE KNEW_ DON'T SPITE OF ALL YOU'VE SAID AND DONE YOUR HEART WAS NEV- ER MINE_ THIS EV- EN TRY TO SAY, "GOOD- BYE," I'LL UN- DER- STAND WE'RE THROUGH_ IF SIM- PLE ACT WILL BE THE TEST OF A LOVE I THOUGHT DI- VINE_ IF YOU CAN WALK A- WAY AND SHARE YOUR LOVE WITH SOME- ONE NEW_ I'D YOU CAN WALK A- WAY AND TRY NEW HAP- PI- NESS TO FIND_ BE AS POW- ER- LESS TO GO AND LEAVE YOU ALL A- LONE_ AS I WOULD BE TO END YOUR LIFE OR TURN MY HEART TO STONE_ BUT I WON'T ASK YOU TO EX- PLAIN YOUR REA- SONS OR YOUR PLANS_ IF YOU CAN WALK A- WAY LIKE THAT WITH MY HEART IN YOUR HANDS_ IF HANDS_

©1956 CENTRAL SONGS, INC.

Largest Selection of Hillbilly, Sacred and Western Records in the World FREE WITH EACH ORDER OF 3

1 RECORD (Our Choice) and A PICTURE OF THE SENSATIONAL ELVIS PRESLEY
78 RPM 98c - - 45 RPM 89c Safe Delivery Guaranteed

- ROY ACUFF**
☐ I Like Mountain Music—It's Hard to Smile
☐ Wreck on the Highway—Freight Train Blues
☐ Wabash Cannonball—Precious Jewel
☐ Waltz of the Wind—Tennessee Waltz
EDDY ARNOLD
☐ I Wouldn't Know Where to Begin—Ballad of Cattle Call—What Is Life Without Love Anytime—Just a Little Lovin'
☐ Bouquet of Roses—Texarkana Baby
CHET ATKINS
☐ Reminiscing—New Spanish 2-Step
☐ Country Gentleman—Fig Leaf Rag
☐ Centipede Boogie—San Antonio Rose
GENE AUTRY
☐ Silver Haired Daddy—Back in the Saddle Again
BLACKWOOD BROTHERS
☐ I've Heard About a City—If I Pray
☐ The Man Upstairs—How About Your Heart
☐ My God Is Real—Oh What a Time
BENNIE BARNES
☐ Poor Man's Riches—Those Who Know
ELTON BRITT
☐ Detour—There's a Star Spangled Banner
☐ Chime Bells—Someday
HYLO BROWN
☐ Prisoner's Song—The Only One
☐ Lost to a Stranger—Get Lost, You Wolf
JIM EDWARD AND MAXINE BROWN
☐ Man With a Plan—Just a Lot of Sweet Talk
☐ I Take the Chance—Goo Goo Dada
CARL BUTLER AND WEBSTER BROS.
☐ Somebody Touched Me—Where We Never Grow Old (45 rpm. only)
☐ Angel Band—Hallelujah, We Shall Rise
JERRY BYRD (Steel Guitar)
☐ Sweet Corn—Paradise Waltz
☐ Hawaiian Sunset—Wang Wang Blues
JACK CARDWELL
☐ Death of Hank Williams
ORIGINAL CARTER FAMILY
☐ Mrs. Jimmie Rodgers Visits Carter Family
☐ Thinking Tonight of My Blues—Weary Hobo
MARTHA CARSON (Sacred)
☐ Get That Golden Key—He Was There
☐ Satisfied—Hide Me, Rock of Ages
JOHNNY CASH
☐ There You Go—Train of Love
☐ I Walk the Line—Get Rhythm
☐ Folsom Prison Blues—So Doggone Lonesome
CHUCK WAGON GANG (Sacred)
☐ Gonna Take a Ride—I'm Bound for the Kingdom
☐ Shall We Gather at the River—When Saints Go Marching
COUNTRY PARTNERS (with 5-String Banjo)
☐ Polly—I Chose the Wrong Girl
☐ Pleasure Kisses—You'll Forget
☐ Another Old Dog in the Race—Have Mercy on You
☐ Maple On the Hill—Every Ready Kisses
JIMMIE DAVIS (Sacred)
☐ How Long Has It Been—Dear Son
☐ Taller Than the Trees—Near the Cross
☐ Supper Time—To My Mansion in the Sky
JIMMY DICKENS
☐ Out Behind the Barn—Closing Time
☐ Sleepin' at the Foot of the Bed—Take an Old Cold Tater
☐ I'm Comin' Over Tonite—Say It Now
LESTER FLATT AND EARL SCRUGGS
☐ No Doubt About It—What's Good for You
☐ On My Mind—Randy Lynn Rag
☐ Foggy Mt. Chimes—Foggy Mt. Special
RED FOLEY
☐ Peace in the Valley—Where Could I Go
☐ Take My Hand, Precious Lord—Someday Somewhere
☐ Steal Away—Just a Closer Walk with Thee

INSTRUCTIONS

- Order 3 or more records. Send cash, check or money order.
- On 45 RPM orders add only 35c. We pay postage.
- On 78 RPM orders add 35c for packing, 50c for postage.
- Overseas orders add \$1.50 for postage, 35c for packing charge.
- \$1.00 deposit on all C.O.D.'s.
- Servicemen Overseas: We can ship 45 RPM's airmail. Allow 80c for each 7 records if you want them airmail.

- LEFTY FRIZZELL**
☐ I'm a Boy Left Alone—Heart's Highway
☐ Mom and Dad's Waltz—Always Late
HAWKSHAW HAWKINS
☐ I'll Be Gone—My Fate Is in Your Hands
☐ Sunny Side of the Mt.—It Would Be a
JOHNNY HORTON
☐ I'm a One Woman Man—I Don't Like I Did
☐ Honky Tonk Man—I'm Ready
TOMMY JACKSON (Fiddling)
☐ Chicken Reel—Cotton Eyed Joe
☐ Orange Blossom Special—Draggin' the Boy
WANDA JACKSON
☐ Hot Dog that Made Him Mine—Silver Threads
☐ I Gotta Know—Half As Good a Girl
SONNY JAMES
☐ Young Love—You're the Reason
☐ Cat Came Back—Hello Old Broken Heart
JOHNNIE & JACK
☐ Live and Let Live—Tom Cat's Kitten
☐ Poison Love—Crying Heart Blues
☐ Humming Bird—Ashes of Love
GEORGE JONES
☐ Gonna Come Get You—Just One More
☐ Taggin' Along—Boat of Life
☐ You Gotta Be My Baby—It's Okay
☐ Yearning (with Jeanette Hickes)
GRANDPA JONES
☐ Mountain Dew—My Darling's Not My Darling
NELSON KING (Sacred)
☐ Do I Have the Right to Walk Here—This Is My Church
☐ Mail Order from Heaven—Loom of Time
LITTLE BRENDA LEE
☐ Jambalaya—Bigelow 6-200
WILMA LEE AND STONEY COOPER
☐ Cheated Too—This Crazy World
☐ Legend of Dogwood Tree—White Rose
LOUVIN BROTHERS
☐ Cash On the Barrel Head—You're Running Wild
☐ Hoping That You're Hoping—Childish Love
☐ I Don't Believe You Met My Baby—In the Middle
☐ When I Stop Dreaming—Pitfall
RAY LUNSFORD (Electric Mandolin)
☐ Country Pickin'—Red Wing
☐ Under Double Eagle—Blue Grass Blues (45 rpm. only)
MCCORMICK BROTHERS (with 5-String Banjo)
☐ Haskel's 5-String—Coffee, Coffee, Coffee
☐ Banjo Twist—Red Hen Boogie
MADDOX BROTHERS AND ROSE (Sacred)
☐ Just Over the Stars—Will There Be Any Stars
JIMMIE MARTIN (5-String Banjo)
☐ You'll Be a Lost Ball—Hit Parade of Love
CHARLIE MONROE
☐ Why Did You Say Goodbye—That's What I Like
BILL MONROE
☐ On and On—I Believed In You, Darling
☐ Blue Moon of Kentucky—Blue Grass Special
☐ Kentucky Waltz—Footprints in the Snow
☐ Mother's Only Sleeping—Mansions for Me
LEE MOORE
☐ Let's Say Goodbye Like We Said Hello—Remember Me
☐ New Wildwood Flower—Whispering Hope
GEORGE MORGAN
☐ Candy Kisses—Almost
JIMMY NEWMAN
☐ Let the Whole World Talk—Honky Tonk Tears
☐ Cry, Cry, Darling—You Didn't Have to Go
MOLLY O'DAY
☐ Don't Sell Daddy Anymore Whiskey—Tramp on the Street
☐ Matthew 24—Black Sheep Returned to the Fold
OSBORNE BROS AND RED ALLEN
☐ (with 5-String Banjo)
☐ Ruby. Are You Mad—My Aching Heart
☐ Teardrops From My Eyes—Who Done It

WRITE FOR A FREE CATALOG

List any other records you desire. We carry one of the largest selections of Hillbilly, Sacred, Square Dance and Popular Records on all speeds. Send us your want list of old and hard-to-get records. We also carry a large selection of song folios.

PLEASE CHECK SPEED DESIRED

☐ 78 RPM ☐ 45 RPM

JIMMIE SKINNER MUSIC CENTER

222 East Fifth Street Cincinnati 2, Ohio

Name

Address

City

- WEBB PIERCE**
☐ I'm Tired—It's My Way
☐ Any Old Time—We'll Find a Way
☐ Wondering—New Silver Bells
SONS OF PIONEERS
☐ Cool Water—Tumbling Tumbleweeds
ELVIS PRESLEY
☐ Love Me Tender—Anyway You Want Me
☐ Don't Be Cruel—Hound Dog
RAY PRICE
☐ Wasted Words—I've Got a New Heartache
☐ Crazy Arms—You Done Me Wrong
☐ Release Me—I'll Be There
JIM REEVES
☐ Waitin' for a Train—Am I Losing You
☐ According to My Heart—Mother of a Yonder Comes a Sucker—I'm Hurting Inside
DON RENO AND RED SMILEY (5-String Banjo)
☐ Country Boy Rock 'n' Roll—Cumberland Gap
☐ Remington Ride—If It Takes a Lifetime
☐ I'm Using My Bible for a Roadmap
TEX RITTER
☐ Deck of Cards—Ol' Shorty
☐ Blood on the Saddle—Rye Whiskey
MARTY ROBBINS
☐ Singing the Blues—I Can't Quit
☐ I Couldn't Keep from Crying—Sing Me Something
JIMMIE RODGERS
☐ Never No Mo Blues—Daddy and Home
☐ Mule Skinner Blues—Mother, Queen of My Heart
☐ In the Jailhouse Now No. 2—Peach Pickin' Time
RUSTY AND DOUG
☐ Mister Love—I'll Understand
JEAN SHEPARD
☐ Thank You Just the Same—Just Give Me Love
☐ Satisfied Mind—Take Possession
JIMMIE SKINNER
☐ Just Ramblin' On—Another Saturday Night
☐ Will You Be Satisfied That Way—Muddy Water Blues
☐ Dime a Dozen—My Heart's on a Budget
☐ Steppin' Out On You—Want You for My Baby
CARL SMITH
☐ Before I Met You—Wicked Lies
☐ You Are the One—Doorstep to Heaven
☐ Loose Talk—Are You Teasing Me
HANK SNOW
☐ Stolen Moments—Two Won't Care
☐ Conscience, I'm Guilty—Hula Rock
☐ I'm Movin' On—With This Ring I Thee Wed
☐ Fool Such as I—I Don't Hurt Anymore
RED SOVINE
☐ My Little Rat—Best Years of Your Life
STANLEY BROTHERS
☐ Baby Girl—Say You'll Take Me Back
☐ Voice From On High—I Long to See the Old Folks
☐ White Dove—Gathering Flowers for the Master's Bouquet
CARL STORY (Sacred)
☐ Waiting for Me—Everybody Will Be Happy
☐ My Lord Keeps a Record—The Circle Was Broken
GID TANNER
☐ Flop Eared Mule—Soldier's Joy
HANK THOMPSON
☐ Taking My Chances—It Makes No Difference Now
ERNEST TUBB
☐ Treat Her Right—Loving You My Weakness
☐ Will You Be Satisfied—J. Rodgers Last Blue Yodel
GENE VINCENT
☐ Blue Jean Bop—Who Slapped John
PORTER WAGONER
☐ A Good Time Was Had By All—Seeing Her Only
☐ What Would You Do—How Can You Refuse Him Now
☐ Satisfied Mind—Itchin' for My Baby
KITTY WELLS
☐ Repenting—Counting On You
☐ Searching—I'd Rather Stay Home
☐ How Far Is Heaven—Dust On the Bible
WILBURN BROTHERS
☐ Go Away With Me—Great Big Love
☐ Deep Elm Blues—I'm So In Love With You
HANK WILLIAMS
☐ Singing Waterfall—Blue Love
☐ Your Cheating Heart—Kawliga
BOB WILLS
☐ San Antonio Rose—New San Antonio Rose
MAC WISEMAN
☐ One Mint Julep—I'm Waiting for Ships
☐ 4 Walls Around—I Still Write Your Name in the Sand
FARON YOUNG
☐ Turn Her Down—I'll Be Satisfied with Love
☐ Sweet Dreams—Until I Met You

45 RPM EXTENDED PLAY ALBUMS

- ☐ ELVIS PRESLEY No. 6A (\$1.49)—Love Me, Rip It Up, When My Blue Moon Turns to Gold, Paralyzed
☐ ELVIS PRESLEY No. 6B (\$1.49)—So Glad You're Mine, Old Shep, Ready Teddy, Anyplace Is Paradise

Jimmie Skinner Music Center 222 E. Fifth St., Dept. HC-19, Cincinnati 2, Ohio